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WOOD CARVING FOR AMATEURS. NO. V.

BY WM. Q. TOLMAN, INSTRUCTOR OF ENGRAVING, MASSACHUSETTS REFORMATORY, CONCORD JUNCTION, MASS.



HOPING that the readers of this magazine, have enjoyed these designs and articles on wood carving as much as I have enjoyed the presentation of them, I will now proceed to describe the designs published with this article, and the manner of their reproduction.

The first to claim our attention, is the wall pocket, which has as its motif the Ben Marigold. The plan of this design is somewhat different from the others, as it is more complicated. The stock for the back should be six-eighths of an inch thick. To begin with, outline the large plain scrolls, and the small ones that connect them, as also the two large leaf scrolls at the bottom; outline also the twelve small ones on each side, that spring from the bottom of the long plain side scroll, and the top of the leaf one.

The petal of the flower at bottom of the pocket, should be on the same level as the scrolls around the edge, and the petals at the top, between the two small scrolls, should tip forward.

After outlining these scrolls, cut out the wood two-eighths of an inch deep, and be sure to make it level; then on the portion cut out, mark the upper ornament, and relieve two-eighths of an inch. Repeat this treatment with the lower scroll ornament; the drawing will explain itself for the balance of the design.

It will be noticed that parallel lines have been drawn back of the point of the wall pocket. This is done for two reasons, first,—to throw the front into relief, and second,—to show the part which is to be made bevel, before the second part of the back design is marked in.

The front is made of one-half inch stock; relieve the flowers one-quarter of an inch; bevel the edge one-quarter inch, and make the flowers with as little work as possible; while they should be well done, do not spoil them by trying to make them like a picture. The screw holes are countersunk, and fastened front to back, with hinges at the bottom; a brass chain is used to bring out the back.

If you cannot procure screws long enough to secure this firmly to the wall, get the longest you can, cut them in two and weld a piece of steel wire between the two sections to bring it to the required length.

The second design shown here, is for a carved chair back; motif, the Musk Mallow. Make of one inch stock; relieve the flowers one-half inch. Vigorous treatment of this part—and in fact of all the parts of this design—is recommended, combined with simplicity. Relieve the other ornaments one-quarter of an inch.

No modeling is necessary excepting in the centre panel, and the tops of the bottom scrolls; the little markings in the leaves of the outside ornaments, are simply gouge cuts to give the leaves a little life, otherwise the scrolls are on a level with the back, the outside edges beveled three-eighths of an inch.

The edges around the scroll ornaments, both top and bottom, are beveled, and the dotted lines at the bottom of the design indicate how the back is attached to the seat. This can be fastened by wooden keys under the bottom of the chair seat.

It is my intention to close this series of articles on wood carving, with the next number, but I shall continue to design and write upon other subjects, which I trust will be of interest to my wood carving friends, and while I feel that I have no easy task before me, will endeavor to please as well as lies within my power. In the next—and last—article on wood carving, will be given a recipe for gilding wood.



DESIGN FOR CARVED CHAIR BACK.
BY WM. Q. TOLMAN.

THE OLD TEAPOT.

THE little ones gather round and gaze with reverent eyes upon it as it stands upon its shelf in the library. Grandma takes it tenderly in her feeble hands and seats herself in the easy chair. Well she remembers when she used this teapot regularly every day, and they match each other beautifully, the old lady and the old china. There is about both a suggestion of quality, of high breeding. The old pot is fragrant not only with the aroma of countless infusions, but with the atmosphere of a bygone day, filled as by the leaves of autumn with memories pleasant and sad. The old lady seems to live in the past, and her saintly face is graven by the tools of sorrow.

Contemplating these two, there rises the picture of a small, neatly furnished room, the curtains are drawn and on the table the teapot, not then old, glitters in the cosy light of the fire. At the hearth a young wife is seated. With one hand she caresses the head of a sleek pussy, purring in the pervading warmth, while the other rests lightly on the edge of a cradle. She is listening for the "hand upon the latch." The kettle sings upon the hob, and only the presence of her "house band" is needed to make her happiness complete. At last the welcome sound is heard, and she springs to her feet with a glad smile. The kettle boils, the teapot is filled, and the two sit down.

"A world of strife shut out,
A world of love shut in."

She is the same, and not the same, the same in her tender and constant love, in her sweet and patient expression, but already the graver has begun to furrow her brow. Again she is waiting. No cradle now, but busy helping are three or four pairs of sturdy legs and willing hands. Proudly the mother smiles on her little flock, but there is a vacant place in her heart, and upstairs in a sacred spot are a tiny pair of shoes and an old wooden horse, all that are left of her firstborn besides the lingering memory of a baby voice and the "sure and certain hope."

A footstep is heard outside, and the little ones struggle to be the first to welcome father.

The old teapot is not large enough now, and it is awarded a position of honor on the mantelpiece, while its place at the table is taken by a robust "Rockingham."

Away with the cumbersome routine of a late dinner—tea is *par excellence* the evening meal.

With a warm fire and a good cup of tea, who cannot laugh at the elements and enjoy to the full the comforts of his home circle?

* * *

The widow sits by the fire. After weary days and nights of watching she is left alone, and deep are the lines now traced upon her patient face. "Mother dear,

let me make you a cup of tea"; and the child, now grown almost to womanhood, reaches up for the old teapot.

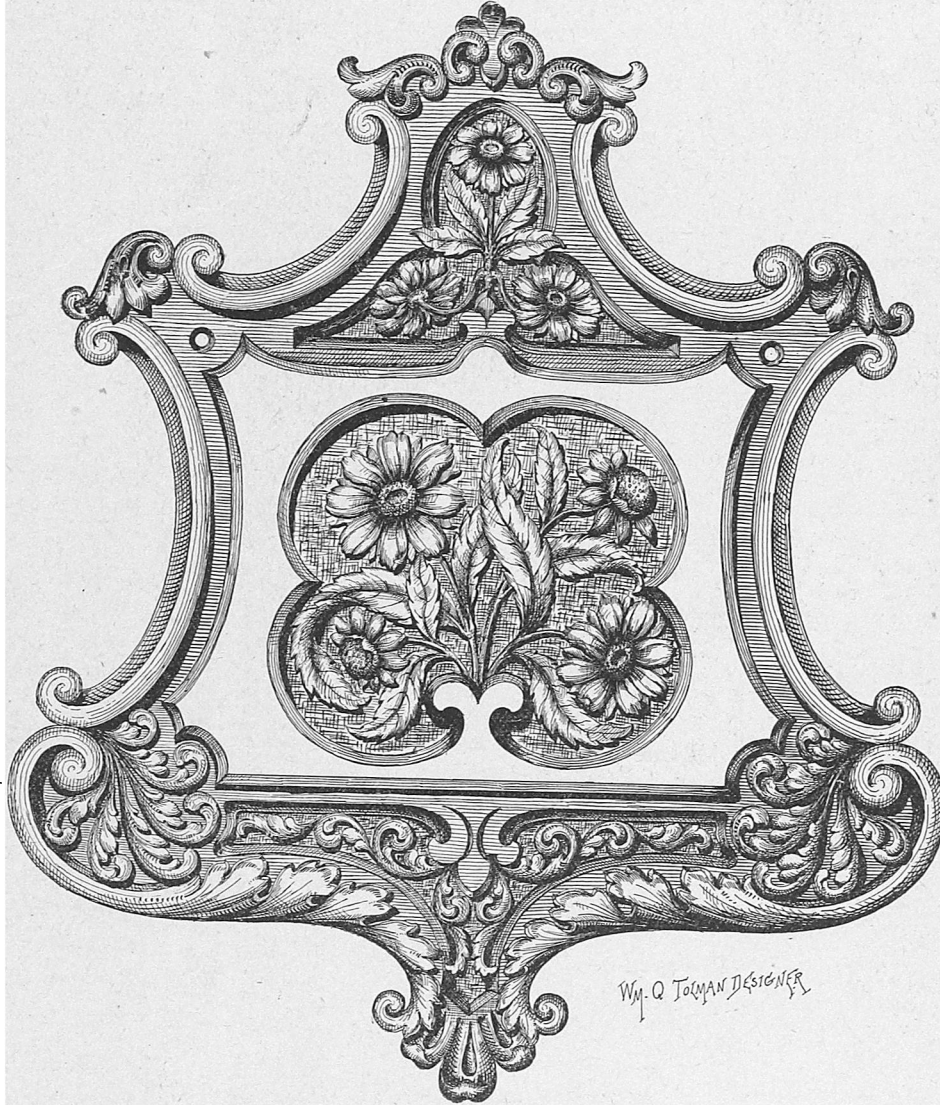
"Not that one, love; I can never use that pot again; it was *his* first present to me, and I cannot use it now." And, taking the china into her hands, she caresses it tenderly.

And so the old lady and the old teapot pass through life together. Time has changed one more than the other, but both belong to the old world of grace and beauty, of tender memories and deep affection. To the time when sentiment was not yet crushed beneath the iron heel of commerce, nor strangled by the cruel cord of competition.

Has that day passed away forever? Is there none left among the manufactur-

ers who will make beautiful things because they are beautiful, and not merely because they pay? Are the energies of our best workers to be consumed in throwing off machine-made goods in thousands, with no other interest than the wage they can earn? We trust such is not the case.

It is not too late for the attempt to be made to produce beauty in addition to utility, and it is most earnestly to be hoped that there are still to be found potters who love their art and are prepared to make sacrifices in order to advance it.



DESIGN FOR A CARVED WALL POCKET. BY WM. Q. TOLMAN.

See article on opposite page.